



## Why Can't You See What I Can See!?

Steven Pinker I am not, but I'll try to relate a few things I have picked up along the way that a layman like me (and you) can understand about cognitive brain science and subjective (holistic) facial recognition. The use of this particular "sense" is how most people try to decide which ballplayer (if any) is depicted in an old photo, i.e. does this guy subjectively "look like" the player he is claimed to be? The confusion that arises from this is, after all, at the root of a lot of the material that has been presented in [Mystery Photo Supplement \(MPS\)](#).

First, though it is rarely considered by most people, it is useful to reflect on how mysterious facial recognition really is. For example, people can be distinguished by their hands. In fact forensic "hand recognition" is a reality. It has been used to ID persons in videos depicting child abuse where all that is seen of the perpetrator are the hands. However, imagine how difficult it would be to meet a new group of, say, six people with bags over their heads, and to quickly learn to identify them by their hands. You would have to memorize the complex form of each person's hands and learn to distinguish among them. Though hands can vary greatly in structure and one might get an assist from a scar or a wart, this would take a substantial conscious effort, and if you met them again the next day your chance of correctly identifying all of them would be very small.

Compare that with the effort needed to become familiar with their respective faces. There would seem to be no conscious effort at all, and within a short time most of us would become familiar with all the faces, though similar ones might be confused. No memorization of complex facial structure is needed, and absent something very unusual, it is virtually always ignored. *We just know.* This is actually quite amazing and it is generally agreed that a specific part of the brain, the fusiform gyrus, plays a big role in this ability. Consider also that some people, due to injury to that part of the brain or other causes, are face-blind. In order to visually distinguish among people, some try to actually memorize face structure like you would have to memorize hand structure.

The problem for most of us is that this remarkable ability has a downside. Unless the subject is a person we know quite well, either personally or via a vast number of images (like Bill Clinton or Babe Ruth), the sense of subjective facial recognition can be fooled by even slight facial similarity. This effect varies greatly with the beholder, hence heated disagreements do arise as to who is depicted in an old photo. Some of those who are frequently confused are unaware of this problem. An opinion that two photos depict the same person can be very strongly and sincerely felt, yet still be wrong.

Sometimes, even without facial similarity, an external "authoritative" influence is enough to confuse the sense of recognition.....

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## Under the Influence

It was a little over two years ago that the [BRJ](#) cover, right, *almost* appeared. The photo came courtesy of the Boston Red Sox, and the fellow in the middle (call him Mr. X) was identified as the man who sold Babe Ruth in 1919, none other than Red Sox owner Harry Frazee. His face is cropped and magnified just below center. The image originates from the [Chicago Daily News](#) (CDN) and the Frazee ID is written on the negative (# SDN-061164). Below left is a shot of the real Harry Frazee.

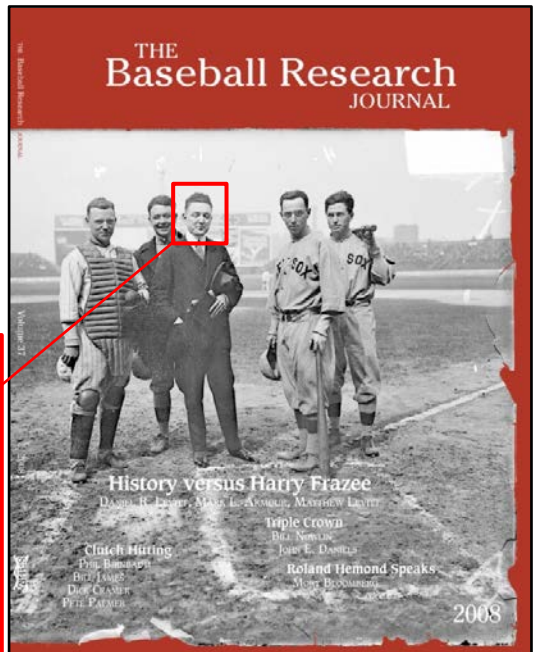
Initially **Mark Armour** and then publications director **Nick Frankovich** were both rightly suspicious of this ID. If you recall some

of the face comparison tips advocated in prior issues of [MPS](#), you may see that virtually no facial features match, the hair texture difference is stark, and the ear mismatch alone is conclusive. These faces are to say the least very different. However,

when Nick showed Mr. X to others, they were reluctant to say for sure that he was not Frazee. How can that be? This is worth considering.



PHOTO COURTESY OF BOSTON RED SOX



Let me illuminate a few terms.

- HFC: *Holistic* facial comparison (**HFC**) simply means deciding whether two faces subjectively “look alike,” It is well-known that it can produce very unreliable results [1,2,3,4,5]

- HFC-UI: HFC can be strongly influenced by suggestion from a *supposed authority*. The resulting expectation, well-known in forensics as **confirmation bias** [6,7], can exacerbate the unreliability of HFC. I’ll call this **HFC-UI – Holistic Facial Comparison-Under the Influence**. Like alcohol, confirmation bias can distort perception.

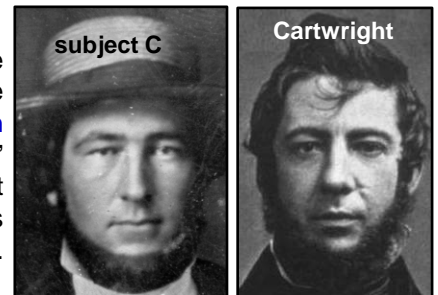
The Red Sox/[CDN](#) provenance surely affected the way some people saw these faces, regardless of how different they were. A clear case of HFC-UI. Any degree of provenance can play the role of a supposed authority. Provenance is supposed to help us find the truth, but it also may induce substantial confirmation bias.

- MFC: This case shows the value of using *morphological facial comparison* (**MFC**), the much less subjective comparison of the shapes of individual facial features taken in isolation [1,8,9,10], to support any subjective HFC judgment when identifying a potential historically important photo. The ear comparison above is but one example.

Innate HFC skill varies greatly. While there are people who are quite good at HFC and who are not easily fooled by similarity or influenced by external factors, I believe that they are a distinct and small minority. Certainly Mark and Nick at least sensed something was wrong, but others could not. HFC is generally useful for famous faces that are highly well-known due to the availability of a very large number of commonly seen exemplars (photos, movies, video), or for when we have a photo of a known team and we essentially already know who is present.

However, for men in civvies for whom we have relatively few exemplars, accurate HFC is particularly difficult. For some important cases of interest to us, exemplars are indeed quite scarce and supposed authority is plentiful. Add in a collector’s desire for a great find, and the “UI” effect can go off the charts. Given that, if the image quality is good, we should expect a carefully done MFC before accepting, for example, the claim that a 19<sup>th</sup> century man in civvies is a prominent base ball luminary.

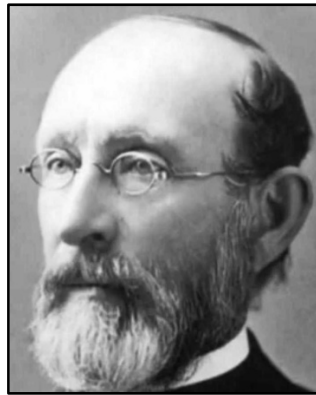
This is all very much about clearly defining MFC and justifying its use in the last issue to counter the claim that subject C is Alexander Cartwright Jr. (see right). In contrast, for those two faces **John Thorn** stated, “[The combination of verisimilitude and provenance is for me determinative.](#)” “Verisimilitude” simply means that they holistically look alike to John. It is hard to believe that the perceived verisimilitude was not influenced by the provenance. This is HFC-UI, and for those old Knickerbockers, we have relatively few exemplars. A case clearly needing MFC. Here’s another.....



## Great Expectations

If one believes that the half-plate daguerreotype (HPD) that was the focus of the last [MPS](#) actually depicts six 1840's Knickerbockers, then the presence of William Wheaton is a reasonable supposition. Wheaton surely was a Knickerbocker VIP. The HPD includes the face of subject E, below right. He was identified as Wheaton in Thorn's otherwise superb and significant [Baseball in the Garden of Eden](#). This subject E claim was based on comparison to Wheaton #1, below left, and later was reiterated after Wheaton #2, below center, was discovered. As to verisimilitude in this case, you can form your own opinion. I'll start with some MFC.

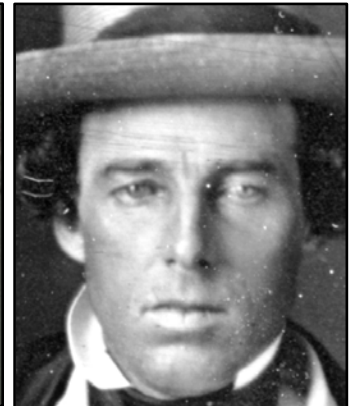
Wheaton #1 and #2 were supplied by the Wheaton family [11]. #2 is a dag and is thought to be an 1840's image. The date hasn't been verified. We can say that all the visible features of #1 and #2 match, including vertical registration, nose flange shape, ear shape (though they are opposite ears), deep set eyes with distinct upper eyelid creases, and hairline though that of the clearly older #1 has receded somewhat more.



William Wheaton #1



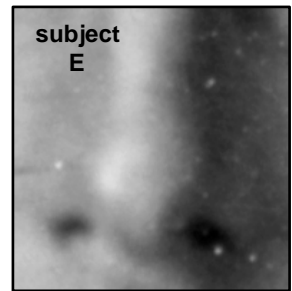
William Wheaton #2



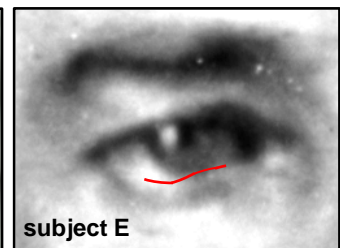
HPD subject E

Both Wheaton #1 and Wheaton #2 (#2 shown near right) exhibit nostrils that clearly extend up the side of the nose (red arrow), and the flesh between the nostrils extends well below them (green arrow). Though subject E (far right) is at a somewhat different angle, we can still see that his nose shares neither characteristic.

E's big lower lip is absent in #1 and #2.

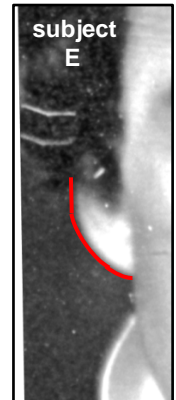


The eye of Wheaton #2 (near right) has a very distinctly visible crease (superior orbital groove, green arrow) where the upper lid goes back over the eyeball resulting in a "deep set eyes" appearance. For E (far right), the groove is obscured by skin that hangs below the eyebrow. Also, #2 appears to have very sparse, barely visible eyebrows. Subject E has clearly visible eyebrows. #2's lower eyelid forms a simple shallow "U" shape as it crosses the iris (like this: ). In contrast, the upper edge of the lower eyelid of E curves downwards, then upwards as it crosses the iris (like this: ).



Of greatest weight is the substantial ear difference. The ear of Wheaton #2 (near right) sticks out considerably, its back edge forms a substantial angle compared to the vertical, and it curves only slightly as it approaches the earlobe. The back edge of the ear of subject E appears close to vertical and it curves very noticeably as it approaches the earlobe. This difference in ear shape is substantial and does not appear to be explainable by the difference in head angles.

While there is no reason to think that Wheaton #1 and Wheaton #2 are not the same person, it is virtually certain that subject E is someone else. Like Frazee and Mr. X, it's not even close.



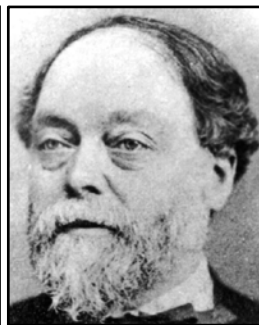


## HPD Subject H – Duncan Curry?

Two images of Duncan Curry are shown, #1 near right from the 1862 Knickerbocker salt print, and #2 right center, a later photo of Curry from NYPL. The visible ears (though opposite) are very similar in shape, as is the hairline though it has receded more in #2 as would be expected. A very straight turned up nose is apparent in both photos. There is no reason to think that #1 and #2 do not depict the same person. In [Eden](#) and in [15], HPD subject H, far right, was claimed to be Curry.



Curry #1

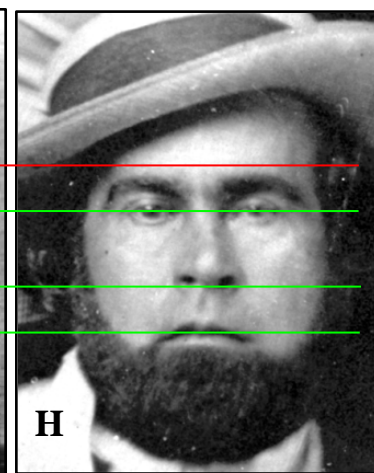
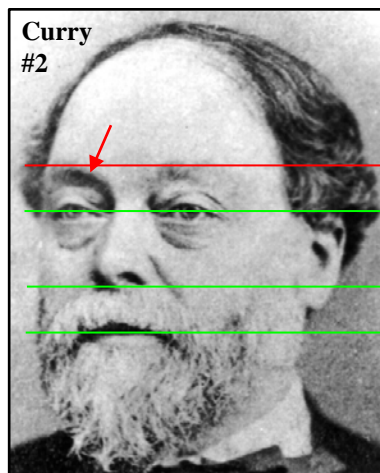


Curry #2



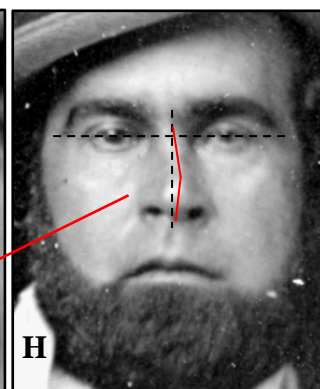
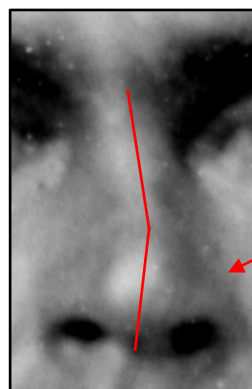
HPD subject H

Curry #2 and subject H are scaled so that vertical landmarks match (green lines). This is called *proportional analysis* and is a technique apart from MFC [5], though they are often used together. First note that #2's eyebrows are noticeably higher than those of H (red line). Of course #2 could be raising his eyebrows, however such an action would be expected to produce visible furrows in the forehead skin above the eyebrows\*. None are visible. Also, the red arrow points to a distinct shadow line that likely demarcates the bony brow ridge in #2's skull. This location being coincident with the top of #2's eyebrows further indicates that they are probably not raised.



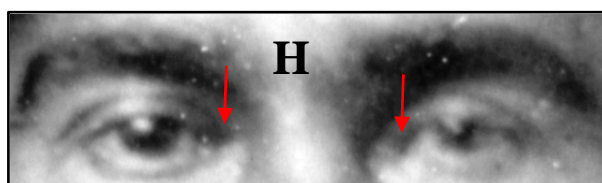
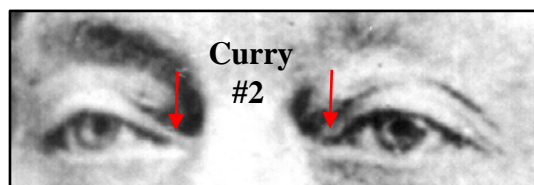
H's eyebrows (and coincident brow ridge) are at a lower location, This is a major discrepancy.

Getting back to MFC, as best as can be seen, #1 and #2 exhibit a straight nose bridge with no evidence of injury. In contrast, the nose bridge of subject H, right, is clearly offset and bent with respect to the vertical black dotted line. Given that H is the earliest of the images, we would expect to see some evidence of this in #1 and #2. However none is apparent.



Examining the inner corners of the eyes of Curry #2 (red arrows, top right, and outlined in red, bottom right), we see that he had very distinct narrow elongated inner corners. (I have this characteristic).

For subject H, below, the eyes seem to lack this characteristic. Overall the differences are substantial. H is not Curry.




\*For an example of this, zoom in on the forehead just above subject G's left eyebrow and below the hat brim (next page).

Below left is a photo of Doc Adams (Adams #1) that originated with the Adams family. A copy of that same image was used in the 1862 Knickerbocker “reunion salt print” composite wherein it was also identified as Adams. The center photo, Adams #2, is another photo of Adams as an older man, also originating with the Adams family. Both photos match in hairline and the angle the ear makes with respect to the head (red lines). In #2 it is clear that, at least as an old man, he had a large nose with a tip that extended far from the face. There is no reason to think that Adams 1# and #2 are not the same person. In [Eden](#) and in [15], subject G, below right, was claimed to be Adams.

Adams #1

Adams #2

HPD subject G



Adams 1

HPD subject G

Most importantly, the back edge of the ear of G, unlike the angular ears of Adams #1 and #2, is relatively vertical with respect to the head (see red lines by the ear in each image). The earlobe of G is detached, while that of Adams #2 is not (see green lines in magnified insets). Also, the earlobe surface structure of Adams #2 is very different from that of subject G. While we can't see all of G's ear, we can see enough. He is not Doc Adams.

Subject F, #2 below, was identified as William Tucker in [Eden](#). The only exemplar of Tucker that I know of is #1. Between #1 and #2 are their respective noses shown magnified. The noses of Tucker and F appear to be substantially different, with F's nostril well below the nostril flange. In contrast for Tucker the nostril extends up the side of his nose with the tip of the nose well below. Why should we think that #1 and #2 depict the same person?

Figure 1 displays five historical portrait photographs, labeled #1 Tucker, #2 subject F, #3 Anthony, #4 Anthony, and #5 subject D. Red arrows indicate the source of the zoomed-in nose images shown next to #1 and #2. Green and red arrows point to the eyes and nose of #3 and #4, respectively.



## The Salt Print

The c1862 Knickerbocker reunion composite salt print photo was miraculously found a few years ago in the attic of a home previously owned by Knickerbocker Walter T. Avery. ID's of the men depicted were included in the find. Can we have confidence in these ID's?

There are independent exemplar photos for at least five of these men. What is notable is that for these five, there is no problem when one tries to match isolated features with the exemplars (see below). Even for the case of the Avery pair which exhibits substantial aging, there are no significant differences I can point to. The ear, eye shape, brow shape, and scaling match.



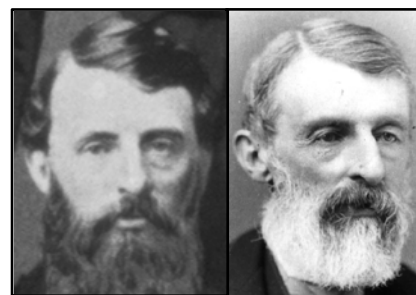
c1862 Knickerbocker Salt Print



DeBost salt print DeBost family photo

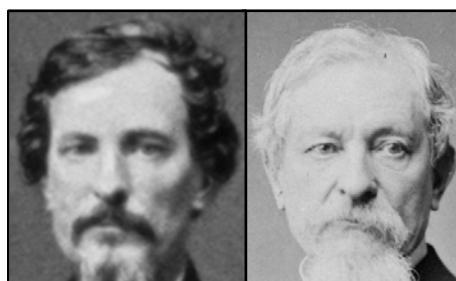


Curry salt print Curry NYPL



Adams salt print Adams family photo

Contrast the case of the salt print to that of the HPD, where for each face a careful comparison to its claimed Knickerbocker counterpart exposed significant feature differences.



Anthony salt print Anthony LoC



Avery salt print Avery found with salt print

## Heads Up

The power of suggestion extends beyond face comparison. In a 1997 article in *Vintage and Classic Baseball Collector* in which he argued that the HPD was the first baseball team photo, the HPD owner states, "First, all the individuals in the image are wearing straw hats." Well, they aren't. This was never noticed until I pointed out that some of the hats were made of cloth. A very instructive example of confirmation bias.



## Rational Doubt

In the last issue, the HPD owner stated, "Rock solid provenance...In order to reject the AJC...identification, one must conclude that for this bronze the family selected the one image that is not AJC. How tortured a rationale is that?" There is no documentation that I have seen as to what "the family" thought, we only *know* what grandson Bruce Jr. said. (The question of credibility was addressed in the last issue.) And, while the reason for the selection of subject C for the plaque may never be known with certainty, we can say that the HPD is the only image claimed to depict Cartwright that had any arguable association to baseball or could represent a "team", and moreover, that C was a far better aesthetic choice for an iconic bronze plaque than were any of the subject A portraits.

More importantly, actual *rock solid provenance* would include reliable 19thC documentation attributable to AJC that describes and identifies the HPD as depicting six Knickerbockers. Instead we have documented early "missed opportunities" where one would expect the HPD to at least have been mentioned if it were a Knickerbocker image, followed by the sudden first-time appearance of the photo in the mid-1930's. It is not "tortured" to wonder how such a "treasured heirloom" would remain hidden during a decades long campaign to establish AJC as the Father of Baseball, while reference to a game ball and game records is easily found. To the contrary, it is reasonable to be suspicious of that. (For an example of actual rock solid provenance, we have the case of the salt print.)

## Out of Focus

In the last [MPS](#) I challenged the HPD owner to produce a photo pair of the *same* early ballplayer that showed multiple feature *mismatches* (as seen in the HPD comparisons). He responded in an early draft by comparing an 1874 Anson image (#1 right) to a late 1880's Anson image (#2 right). This was completely inapposite because *no significant feature mismatches could be discerned*, and furthermore multiple features *do match* (ears, low contrast eyebrows, chin crease, nose flange, hairline).

In the final draft, for comparison to #2 he added a very blurry 1868 photo of Anson, age 16 (#3 right) and said, "[this...demonstrates...that a person's facial features can change so markedly over a decade or two...](#)" Again the photos he used do not support his assertion. No feature differences between #2 and the very indistinct #3 are discernable. To the contrary, what little can vaguely be seen in #3 (brow ridge shadow, hairline, chin crease, mouth) does seem to *match* #2. The nose and ear of #3 are just blurs. I did find a more discernable photo of young Anson dated no later than 1871 (#4 right). When compared to the older #2, as should be expected, key features do very clearly match. There is no reason to think that a clear 1868 image would not provide similar definitive matches [12].



Anson age 22 (1874)

Anson age mid-30's



Anson age 16 (1868)

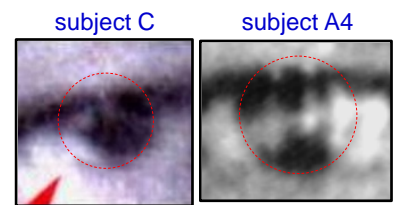
Anson age 19 (1871)

Also, with respect to #1 to #2 above he said, "[\[Mark\]...concludes that they depict the same individual due to...provenance...and...no exclusionary differences...](#)" No, the plainly stated basis for my conclusion includes the multiple key feature *matches* between #1 and #2. Mere lack of a visible exclusionary difference is not enough.

## Response to Points Made by the HPD Owner on the Subject C vs. A (Cartwright) Comparison

- "[Mark's opinions about the importance of nose difference as well as other perceived differences in facial structure are unique to him.](#)" They are not *unique* to me. First, Mr. Mancusi, a professional with decades of facial comparison experience, also pointed out these differences and their significance, hence by definition they are not unique to me. Second, I provided references to support what I did - I did not invent MFC. The types of comparisons made and their respective significance did not originate with me [1, 9, 10].
- "[...those opinions that Subject C highly likely is not the same individual \[as subject A\]...comes from a person \[Mr. Mancusi\] lacking expertise in critical aspects of photography...to know if observed discrepancies are real or photographic illusions](#)" What critical aspects of photography? Mr. Mancusi has extensive experience comparing faces in photos. There is no aspect of the daguerreotype process that accounts for the very clear A vs. C physical facial feature differences. The HPD owner claims that these feature differences are illusions, yet he cannot produce even one *clear* example of a pair of images depicting the same 19thC ballplayer that exhibit such multiple feature differences (illusory or not), much less show that such a thing is common. *When comparing pairs of dags of famous persons (or a dag compared to a non-dag), we do not see such differences.*
- "[...fails to discuss...touch-up in dag\[s\]...](#)" To have created these feature differences, one would have had to over-paint and then draw anew highly altered features with astonishingly realistic results. Extremely unlikely, and why?
- "[...whatever differences might exist between Subject C and the...comparison subjects can easily be explained by...perceived and illusory differences created by factors as trivial as how one decides to smile...](#)" A strange comment given that no one in any of the analyzed images is smiling. In any case, facial features altered by expression can still be used for comparison, though it's easier when the faces are fairly expressionless. Fortunately, except for G's slightly raised eyebrows, all the HPD and exemplar faces analyzed are virtually expressionless.
- "[Mark...shows us images of some people whose resemblance stays somewhat constant over time, the implication being that because in his opinion Subject C compared to the A subjects does not maintain the same resemblance, they cannot be the same individual.](#)" No such implication was made, and moreover that is simply antithetical to my stated position, "Note that Mr. Mancusi's conclusion (and mine) is based primarily on individual feature comparison [MFC]." No images were used by me to show holistic *resemblance* staying constant over time.
- "[His \[Mancusi's\] report by comparing the left side of the face in one image to the right side in another does not take into account the asymmetrical nature of the human face.](#)" While that statement is actually false, it's interesting to note that it is the HPD owner who did just that in his illustration 4. That face is flipped (mirror imaged) the wrong way and he fails to tell the reader that the face is flipped. Mr. Mancusi made it clear that his subject B2 was flipped.

- As to the iris size comparison, "...[there is] a *margin of error greater than 20%... when margin of error is factored in [the irises] are statistically identical.*" The claim is that the correctly scaled (by his expert) irises, right, are "statistically" the same size. It appears otherwise. The "math" is simply pulled from the air. When asked, the HPD owner could not explain how this 20% margin of error was calculated, and when asked, his expert would not support it.



- "If AJC is not the person in the back row center, then likely a comparison of that person with other images believed to be of him would reveal exclusionary differences..." To the contrary, 19<sup>th</sup>C photo pairs of two different persons that don't reveal a single exclusionary feature difference are not uncommon, particularly when you can't see the ears. It depends on the quality of the image and what features may be visible. In any case, the face comparison here does reveal multiple obvious and significant feature differences, and a fairly clear iris mismatch.

- "I remember vividly my encounter with one of the photo ID experts with whom I consulted 20 years ago...He then proceeded to display enlarged images of Subject C and Subject A1...and *compared various facial features...he told me...that he now felt it was highly likely he was looking at the same individual.*" The *only* specific facial feature similarities between the A's and C pointed out by his current expert are similar vertical alignment and the disputed "approximate" iris size – he seems to have missed all of those other matching features. In any case, how could the anonymous 1990 "expert" come to such a conclusion based on MFC, when, according to the HPD owner, such individual feature comparison can so easily be invalidated by photographic illusion?

- Referring to illustrations 4, 5, and 6 in his response, the HPD owner said, "*I notice a definite resemblance when I compare them to Subject C.*" This is of course HFC-UI. His position is that the A vs. C isolated feature differences that I pointed out are illusory, while the holistic resemblance he perceives is not. To the contrary, it is the holistic resemblance that is often illusory, and it has been demonstrated that MFC can very effectively cut through the fog of that perceived resemblance. If as he claims, we cannot compare philtrums or eyelids due to some unspecified photographic distortion (an assertion made with absolutely no support nor any examples), then how can he assess holistic resemblance in the presence of such distortion?

If anyone perceives a resemblance, that's fine. Debating subjective resemblance here is useless. What is important is that, given the substantial contrary MFC, this subjective perception has negligible probative value.

- "...you present technical arguments with fancy illustrations that I dare say very few people have the expertise to evaluate [13]." If one thinks that an illustration comparing the shapes of two philtrums is too fancy to evaluate, he should not be opining for thousands of words on the subject of face comparison [14]. At least I present something on which to base a rational argument and to which one can respond. The HPD owner's version of facial ID is, "*I as well as other persons respected and experienced in photo identification with whom I consulted, feel very comfortable with this Curry [subject H] identification [15].*" Does such a statement contain anything that anyone can evaluate? Should we accept an important ID of a man in civvies based upon that or based upon a claim of verisimilitude? For too long such identifications have just been accepted. We can do much better.

## References

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- [6] *Confirmation Bias in Biometric and Forensic Identification*, T. Valentine, Goldsmiths University of London, 2010
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- [9] *Forensic Art and Illustration*, Karen T. Taylor, CRC Press, 2000
- [10] *Forensic Art Essentials - A Manual for Law Enforcement*, Lois Gibson, Academic Press, 2007
- [11] Wheaton photos courtesy of descendant Bruce Marshall. There is no reason to think that they are not correctly identified. In any case, all that matters is that they were assumed correct and thus were the basis of the claimed subject E facial ID.
- [12] Lack of visible eyebrows in Anson #1 and #3 can make holistic recognition of those faces especially difficult. See *Face Recognition by Humans*, P. Sinha, B. Balas, Y. Ostrovsky, R. Russel, Dept. of Brain and Cognitive Science, MIT, 2005
- [13] Net54 online collectors forum, 10-16-2011
- [14] HPD owner's response, Oct. 2011 *MPS*
- [15] *Vintage and Classic Baseball Collector*, #11, pp. 42-43, 1997



## Old Hat

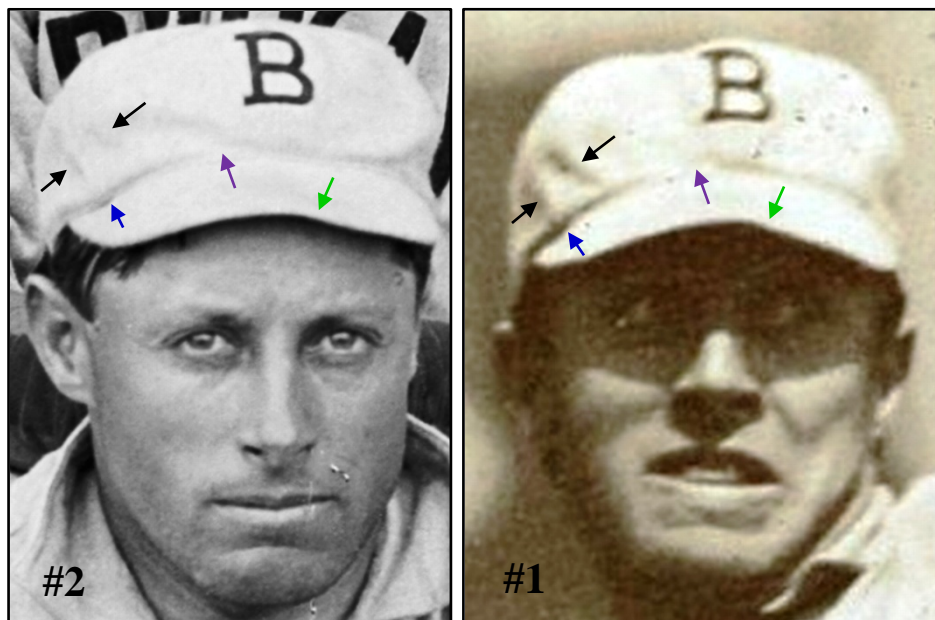
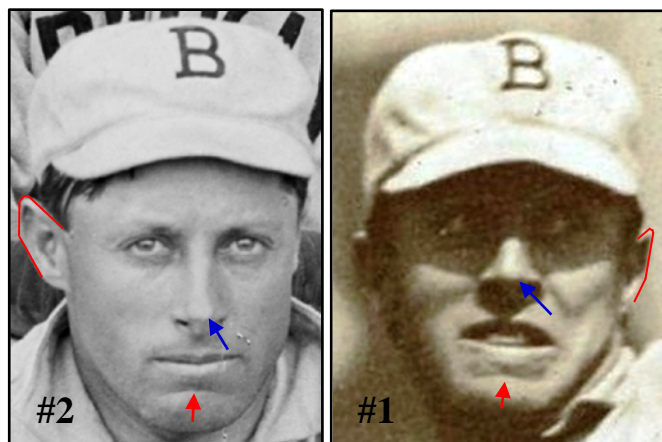
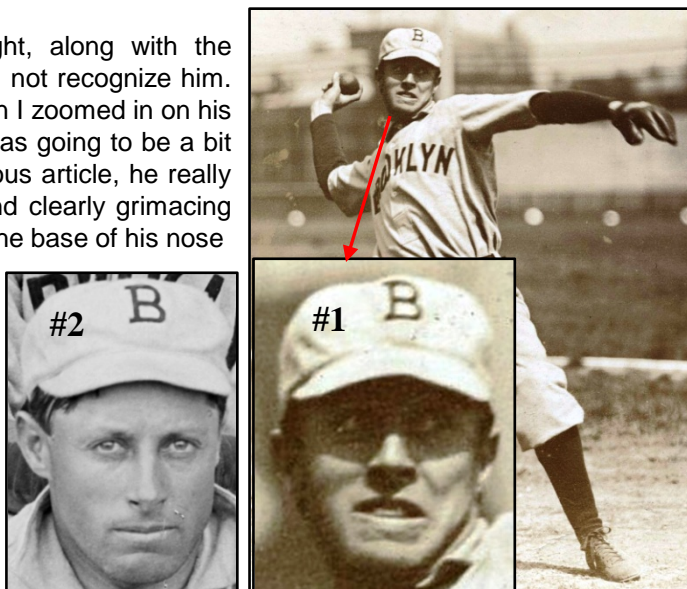
Collector **Dennis Goldstein** sent me the photo, right, along with the question I usually get, "Who is this guy?" I certainly did not recognize him. The uniform appeared to be c1903-4 Brooklyn NL. When I zoomed in on his face (inset #1), the first thing I noticed was that MFC was going to be a bit more difficult for this one. Unlike the faces in the previous article, he really does have an expressive face with his mouth open and clearly grimacing and his nostrils flared. It doesn't help that his eyes and the base of his nose are lost in shadow. One thing that is evident is that his ears don't stick out very much. Can we leverage that?

I have an excellent hi-resolution scan of a 1903 Brooklyn NL team photo. I did a quick search for a player with "nice" ears. Each and every player clearly failed the test, save one – Henry Schmidt. He is reproduced as #2, near right. I can tell you that I did not see a lot of holistic resemblance here, but I also could not see anything obvious that would disqualify Schmidt from being Dennis's mystery player.

Some feature comparison is possible. Comparing the right ear of #2 to the left ear of #1, we can see that both have a similar angular shape. Also, both faces seem to have an identical chin indentation at the same respective location (red arrows). Lastly, #2 clearly has a distinct ridge at the tip of his nose, and #1 seems to have a similar feature (blue arrows). These photos can depict the same person.

Deadball era wool caps were at least partially made by hand. This resulted in more variation among caps than we see in the modern product. Other idiosyncrasies develop over time due to use. Like the wool flannel jerseys, the caps tend to retain folds and puckering that build up over time.

So, let's compare these caps. I started by looking at the bill. In this case the front edge of the bill in #2 has a perceivable dip (or inflection point) at the green arrow. The bill in #1 has the same. Also, the cap-to-bill seam on the left side has a distinct forward pointing irregularity (blue arrows both photos). Also, that seam folds inwards (purple arrows) in a manner that makes the seam difficult to see at the same spot in both photos. Lastly, the black arrows denote a pair of ridges that are identical in both photos. I say, same cap, same guy. 🧢



## Yes – It Really is Him!

By Alan O'Connor

Sacramento's professional baseball teams played at the Oak Park ball field from 1898 through 1909. The ball field was located in the Oak Park Neighborhood of Sacramento in an odd shaped private park off 5<sup>th</sup> Avenue between 33<sup>rd</sup> and 37<sup>th</sup> Streets. Besides the ball field, Oak Park also had Joyland which provided a variety of amusements that included: carnival rides, a miniature railway, mazes, baths, animal cages (featuring ostriches & coyotes), bowling, a carousel, a bandstand, a theater for vaudeville and "flickers", bicycle racing, a shooting gallery and, of course, a first aid tent. The park is now a public park named McClatchy Park. The amusements and rides are long-gone, but a baseball diamond still exists on that location.

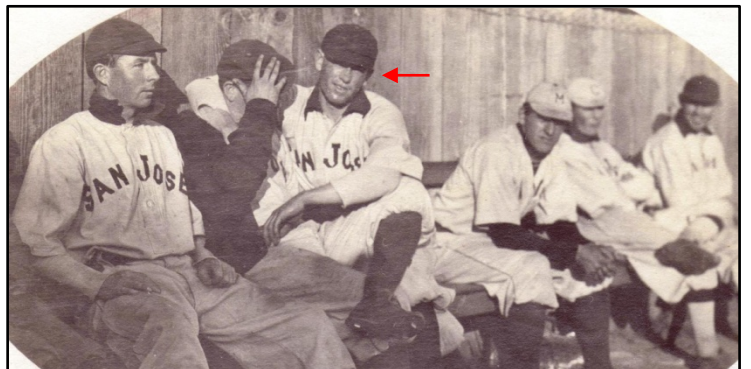
While the league and team names changed over that twelve year period, Oak Park is where Sacramentans (most came by trolley from downtown) came to see their Sacramento Gilt Edge (California League Champs

in 1898, 1899 & 1900—a "three-peat"), Cordovas and Senators play ball. Some of the great baseball names of the day who played at Oak Park include: Frank Arellanes, Spider Baum, Ping Bodie, George Borchers, Hal Chase, Demon Doyle, Truck Eagan, Chick Gandil, Charlie Graham, Cack Henley, Harry Hooper, Jay Hughes, Bobby Keefe, Duffy Lewis, Buddy Ryan, Elmer Strickland and George Van Haltren.

In spite of the longevity of Oak Park as the city's major ball yard, little photographic evidence remains. Before 2011, I had only seen one photograph of the Oak Park ball field. However, I was recently lucky enough to acquire 15 photos of a game at Oak Park between the Sacramento Cordovas and the San Jose Prunepickers (probably 1906). The Cordovas were Sacramento's professional team in the California State League from 1906 through 1907. Two examples are shown below. The houses shown behind the left field fence in the photo of the left-handed pitcher, just below, are still behind the ball diamond's left field fence!



In one photo of the Prunepicker bench, it appeared to me that the player 3<sup>rd</sup> from the left was Hal Chase (red arrow). As most of you know, "Prince Hal" played 15 major league seasons and was arguably one of the best first basemen ever. However, his career was tainted by accusations of drinking, gambling and bribery to throw games. Chase's point of view was that he was underpaid and needed to make up the difference by betting on games that he could influence. He was effectively banned from organized baseball in 1921. **Continued next page→**





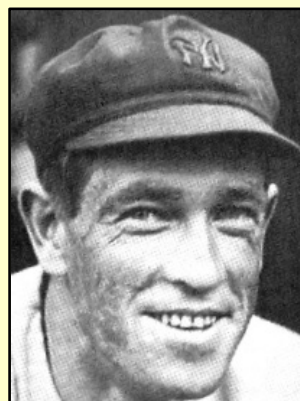
*Editor's note:* While it may seem otherwise based on what you have seen of late in [MPS](#), sometimes a collector finds a previously unknown old photo with a face he thinks belongs to a baseball VIP, and he is right. That is the case here. Below center we have the face in question from Alan's Prunepicker bench photo. He is flanked on both sides by images of Hal Chase. Chase was in fact on the San Jose roster for the years 1905, 1906, and 1907. Jaw line, nose, and most importantly the distinctive ears all match.



Hal Chase #1



Prunepicker



Hal Chase #2

If anyone thinks that they may recognize either of the players below, please let us know. 📧



## A Terrific Blog

A blog entitled [The New York Clipper](#) was recently started by veteran collector and 19thC image expert Jimmy Leiderman. His interesting and very well-researched articles can be found at:

<http://thenewyorkclipper.com/>

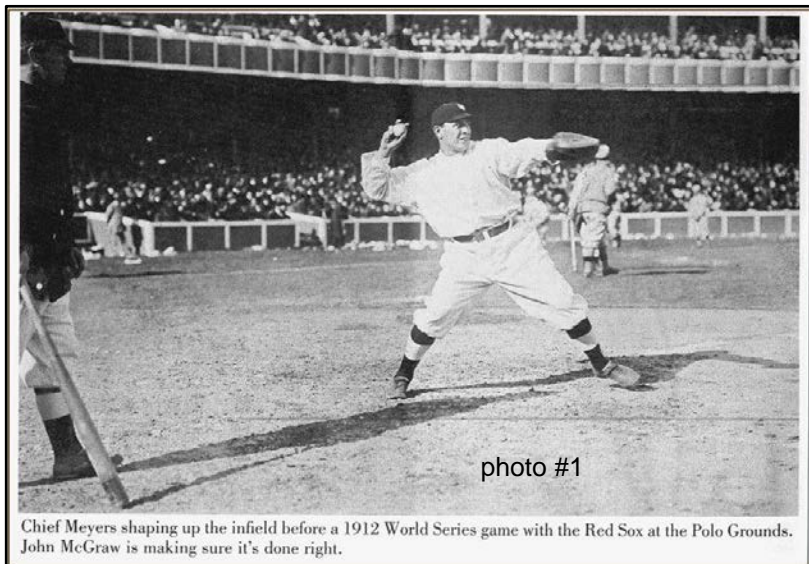
**Note of clarification:** The 1997 [VCBC](#) article by Tom Shieber cited in the October 2011 [MPS](#) represents the opinion of Tom as a PHC member and is not related in any way to an official HoF position or his current work as senior curator.



## Just Another Game

Reviewing potential photos for SABR's Deadball Era World Series book is quite a challenge. How do we know that a photo claimed to be a World Series image isn't just a depiction of a scene associated with an ordinary game? Photo #1 (right) is an example from Donald Honig's classic *The National League*. The photo is captioned, "Chief Meyers shaping up the infield before a 1912 World Series Game with the Red Sox at the Polo Grounds..." Is that right?

Sometimes the evolution of a ballpark can help pinpoint when a photo was taken. Let's try it for the Polo Grounds.



We start with a view of the Polo Grounds from the Oct. 8, 1908 Merkle game replay between the Cubs and Giants, right. Note the plain upper deck facade.



LIB. OF CONGRESS BAIN COLLECTION

Just right we see Frank Chance at the Polo Grounds taking BP while wearing a unique to 1909 Cubs road uniform. For the upper deck, several rows of new seats have been added in front of the roof supports, and in front of those seats there is a new decorative facade.



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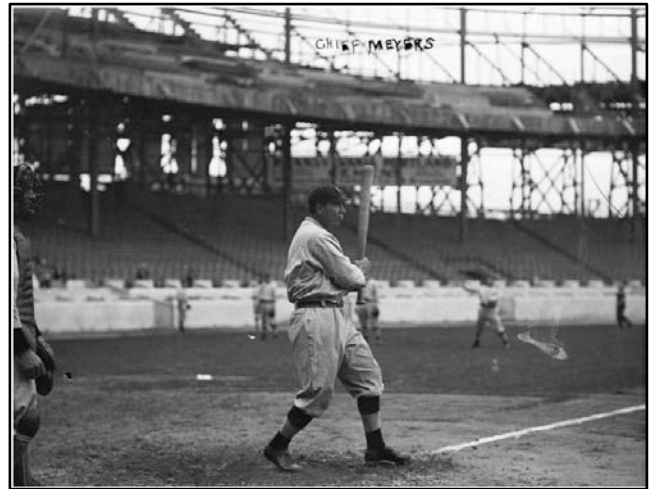
Here Heinie Zimmerman wears a 1910 Cubs road uniform. Comparing this to the 1909 image, we see a white boxy pattern has been added to the lower deck façade (in front of some newly added rows of lower level seats). This was added early in the 1910 season. Now the upper and lower deck facades match what is seen in photo #1. **Continued next page→**



LIB. OF CONGRESS BAIN COLLECTION

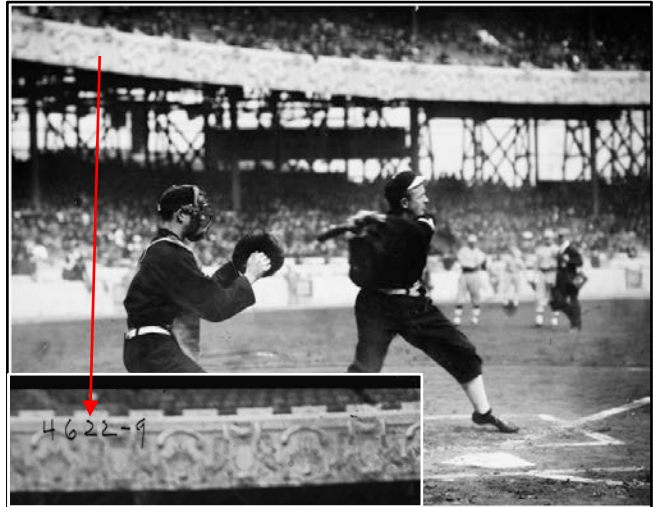
This general appearance did not change until a major fire occurred on April 14, 1911. The Giants played subsequent home games at Hilltop Park until they were able to return to the very quickly rebuilt steel and concrete Polo Grounds. The first game at the new Polo Grounds occurred on 6-28-1911.

This 1911 photo shows Chief Meyers taking BP during the post-fire reconstruction.



The final appearance of the upper deck facade after reconstruction can be seen in the photo, right, showing Matty posing before a 1911 World Series game. This does not match the facade as it appeared in the pre-fire photos. Thus photo #1 had to have been taken between the early part of the 1910 season and the 4-14-1911 fire, a time span during which the Giants did not appear in the World Series.

In photo #1 Meyers is wearing a uniform associated with 1911 (note the socks). Therefore the photo was either pre-season, or given the apparent large crowd, it may have been taken before the 4-12-1911 or 4-13-1911 games against Philadelphia, just prior to the 4-14 fire. 🏠



## Deadball Era in Color

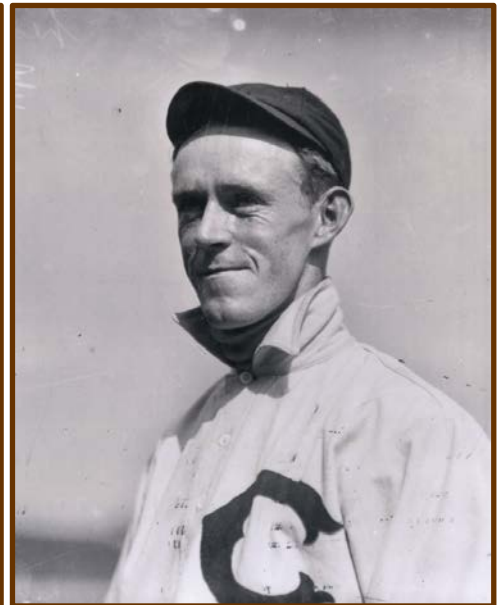
The Johnny Evers oil painting entitled "Fresh Crab", near right, is the work of artist Graig Kreindler who specializes in historical baseball images. It's one of many paintings of early ballplayers he has produced

If you are interested in having an old image magically transformed into a stunning work of art, you can contact Graig at

<http://www.graigkreindler.com>

and

<http://www.facebook.com/GraigKreindler> 🏠





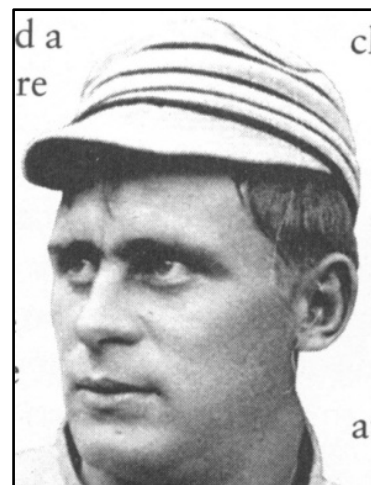
## HFC-UI of the HoF in DSAL

OMG, too many abbreviations in that heading. The first was defined on page 2. The latter is short for SABR's *Deadball Stars of the American League*. This was a stellar effort in spite of two misidentified photos that were discovered just after publication. One was a claimed Cleveland AL team photo that really wasn't, and the other an image of Charlie Jones that appeared in the Fielder Jones bio. These have previously been covered in *MPS* and elsewhere. No other photo errors have been reported since then.

The Rube Oldring bio on p. 618 includes the two photos, right, supplied by HoF. At first glance they do look very similar. Given that HoF photo ID's are usually accurate, HFC-UI is unlikely to distinguish them. However, the face near right does not belong to Oldring.



Oldring bio pic #1

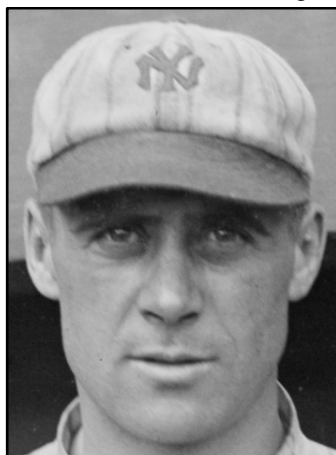


Oldring bio pic #2

Bio pic #1 is reproduced, right center, flanked on the right by a Paul Thompson photo of Oldring, and on the left by a c1921 photo of Wally Schang. HFC indicates (to me) that bio pic #1 actually depicts Schang, not Oldring, but let's check a few features.

The lips/philtrum seen in bio pic #1 match Schang, but not Oldring. Comparing noses, the bio pic nose appears much more similar to that of Schang. Oldring's nose is a bit wider and has a very differently shaped tip.

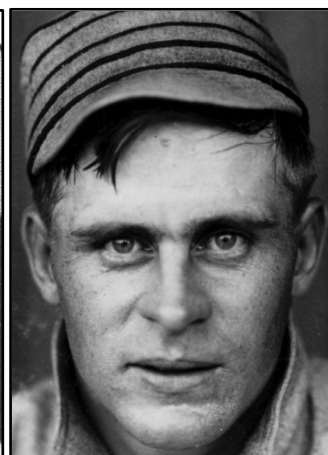
It's clear that the bio pic #1 eyebrows match Schang, not Oldring (green lines). Focusing on the right ears (outlined in red), the ear shape as seen in the slightly turned bio pic #1 closely matches that seen in the frontal Schang photo. Oldring's ear shape and angle is conspicuously different. Bio pic #1 depicts Wally Schang.



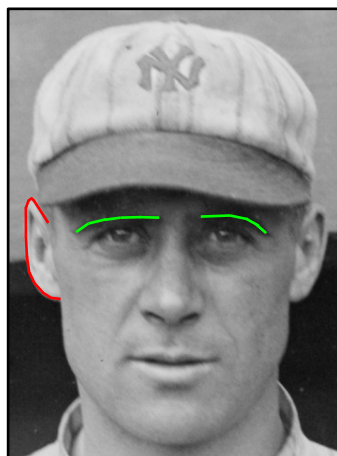
Wally Schang



bio pic #1



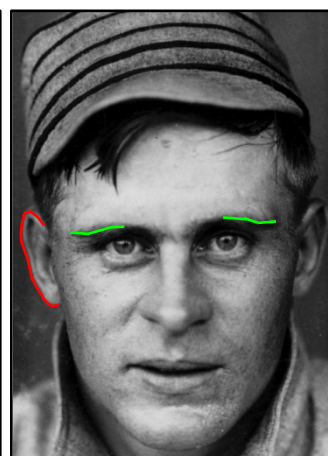
Rube Oldring



Wally Schang



bio pic #1



Rube Oldring

Note: The *DSAL* bio pic used in the Wally Schang bio is correctly identified. 🏠



## Grafton Find


The c1875 amateur team photo, right, is held by the Grafton (Mass.) Historical Society. GHS research committee member **John LaPoint** found game summaries for the 1874 and 1875 seasons. The players named on the photo match those named in a 9/26/1875 [Worcester Telegram](#) account of an upset win by Grafton over the Atlantics (Brooklyn).

The newspaper account does not give last names. However, in [A History of Worcester and Its People](#), Vol. 2, 1919, first and last names of participants in that 1875 game are given, including, "Asa Stratton...; Geo. Bradley ("Foghorn") afterword in the National League;....."Hickory" Carpenter; Mike Dugan [sic, Dorgan] afterword catcher for the Giants..."

Hick Carpenter was a native of Grafton. From the 5/4/1889 [NY Clipper](#), "He began playing ball early in the seventies with amateur teams of his native place, the most prominent one of these being the once noted Graftons, champion amateurs in 1875 of the State of Mass."

The faces labeled Carpenter, Stratton and Dorgan in the team photo are consistent with known images (bottom) of these subsequent major leaguers. The face of Foghorn Bradley was listed as missing, so this find provides a welcome addition to our major league database.

Also listed in the History of Worcester book is "Geo. Adams, left field." He could be George Adams who played for Syracuse NL in 1879. However there are no known exemplars of the Syracuse player and the book provides no major league connection for George Adams of Grafton.

John LaPoint is looking for additional information on Carpenter, stating "I am particularly interested in trying to pull together additional biographical information about [the] Cincinnati third baseman and Grafton native...beyond what is available in on-line references. I've contacted the San Diego Historical Society (where Carpenter is buried) but have not turned up additional information beyond his playing days." If anyone has any further information, please let us know. 



Bradley



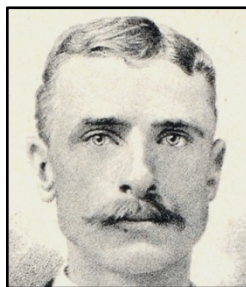
Carpenter



Stratton



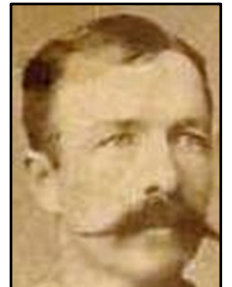
Dorgan



Hick Carpenter



Asa Stratton



Mike Dorgan

## Auction Watch

The auction description for photo #1, right, was supplied by reader **Matt Fulling**:

"Image of Morgan in white uniform with "Boston" in arch on front with tied up collar. 5.2 by 7.2 inches. Embossed photographer imprint "Homer - Boston" on lower right of white border, back is blank with "Harold" handwritten on it. XF condition. There is a good possibility according to our sources that this is a photograph of **James "Red" Morgan**, a third baseman for the 1906 Boston Americans which was a predecessor team to the Boston Red Sox. He also was a college ball player at Notre Dame and Georgetown. At the time of his death in 1981, he was the oldest living former big league baseball player alive..."

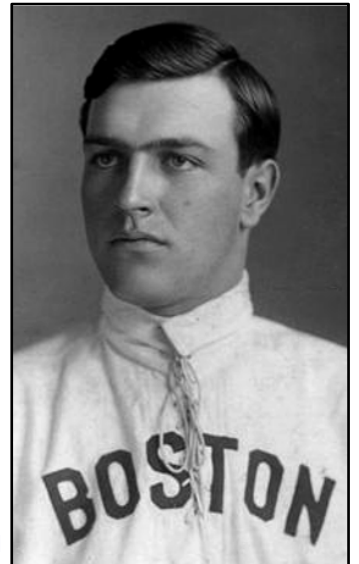


photo #1

There is some similarity between the face and hairline of Red Morgan, near right, and that seen in photo #1. However, it appears that the top part of Morgan's left ear noticeably curves outward away from his head (red arrow). This appears not to be the case for photo #1, though his head is at different angle.

The eyebrows in photo #1 extend over the bridge of the nose and come close to meeting. That is not the case for Morgan.

Matt thought that the man depicted in photo #1 was likely Chick Evans. A Paul Thompson photo of Evans is shown, just below, left. Evans was a short-time major leaguer who spent parts of two seasons with Boston NL. We know that this photo was retouched, especially around the mouth and the eyebrows. Still, two key features matches can be shown here. First, the distinctive eyebrows that extend over the bridge of the nose (green arrows), though somewhat washed out in the Thompson photo, are present. Also, apparently the exact same point on the ear where the channel ends and the ear lobe begins (red arrows). Other points between the left ears in the two images also can be matched (for such comparisons the term "mapped" is often used). Photo #1 is certainly Chick Evans in a Boston NL uniform. 🏆



Red Morgan

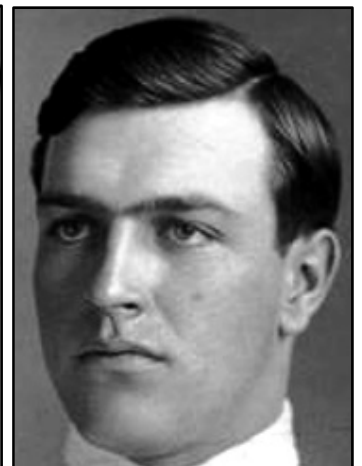
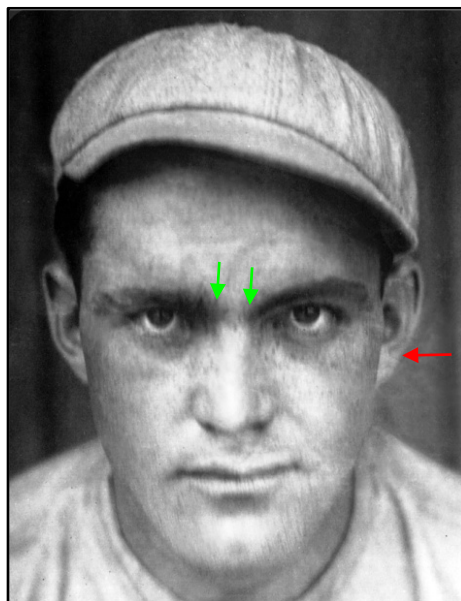


photo #1



Chick Evans

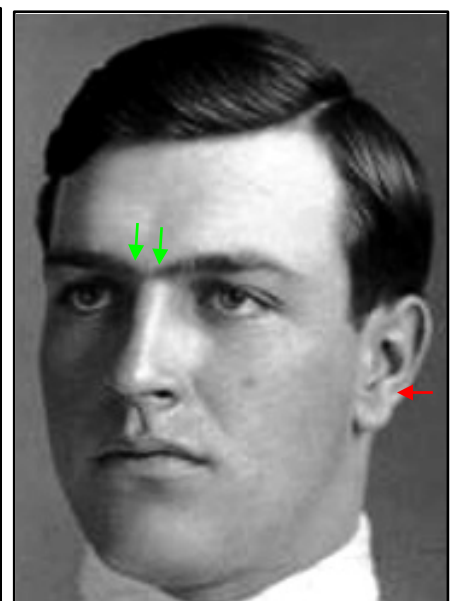


photo #1

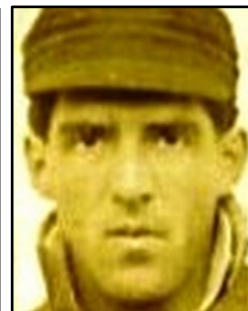


## Overdue

Photo #1 below can be found in the files section of SABR's 19thC yahoo group at (a yahoo username and password is required): <http://groups.yahoo.com/group/19cBB/files/>. The post includes this request, "Help identifying the players/team in this photo greatly appreciated." This was posted by Mark3313 (whoever that may be) on 1/20/2005. So it's been sitting there a while, and I really don't know if he ever got an answer. Today he will (if he reads [MPS](#)). Thanks to Matt Fulling for his collaboration on this one.



The Slow Joe Doyle ID was pretty easy. The face in question from photo #1 is shown far right, the Doyle exemplar near right. Yes, those ears do match.



The distinctive face of Jimmy Austin is also hard to miss. I recognized the face right away, but the name got stuck somewhere in my brain. Matt did not have that problem. Also, in spite of the long time span between these two images, ears, nose, mouth, etc. all match.



For the guy, far right, it's not so easy. Since, Doyle and Austin were together on the 1909 Highlanders, Matt suggested that this player might be Ray Demmitt (exemplar near right) who was also on that team. If you look closely at Demmitt's left ear (viewer's right), note how the top edge of his ear bends outward (red arrow). The left ear of the player in question has this same characteristic. I believe he is Demmitt. **Continued next page→**





The last unidentified player from photo #1 is shown as #3, far right. This is the most interesting face in the group. As far as HFC goes, it may be difficult to link that face to any of the 1909 NY AL club members. His facial expression and the head angle may make it hard to get a handle on what he “looked like.”

For those readers familiar with Russ Ford, a fair number probably don't see much subjective resemblance between #3 and photo #2 which depicts Ford. Of course some people will perceive a resemblance. That's the way these things go. They did not look particularly alike to me. As in the case of Henry Schmidt, I will try to show that two faces perhaps lacking resemblance are likely to be the same person.



Photo #4, Russ Ford's ear →

Let's try some MFC. In #2, note the two distinct vertical creases (glabellar lines) in the forehead above the nose (red arrows). Some people have them, others don't. They tend to worsen with age and the visibility of the lines can vary with expression. The number of creases, their shape and their exact location varies with the individual. The player in #3 also has two distinct creases in the same location (red arrows).

Now note the inverted shallow “U” shaped chin crease or indentation in #2 (blue arrow). #3 shows a similar feature at the same location. The chin of #3 seems larger than that of #2, but it's easy to open your jaws and extend your chin while keeping your mouth closed. It's also worth noting that the eyebrows in #2 and #3 seem similarly shaped.

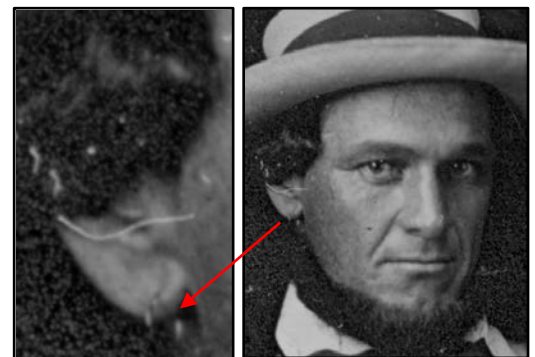
The visible ear in #2 and #3 also seem similarly shaped. Photo #4 (inset) is Ford's ear from another image. The match to the ear in #3 is striking.

If one was to go through many photos, there may be a good chance of finding a pair of faces with similar glabellar lines, or similar chin creases, or similar eyebrows, or even somewhat similar ears. However, the chance that any two *different* persons would share significant similarity in *all* of these features (to the extent we can discern them in the photos) and exhibit no other significant differences is very small, and the chance that they would also happen to be on the same team is to say the least remote. That is why we can be confident that #3 is Russ Ford. 📌

## Bygone Bling

Getting back to the HPD, along with the cloth hats, here is another detail that had escaped notice. Subject F, right, is wearing an earring. He appears to have a pierced ear. I contacted two daguerreotype experts seeking opinions on this. Both said virtually the same thing. It is very uncommon to see a man wearing an earring in a dag, and in the examples they have encountered, the man was a sailor.

So, were there any sailors among the Knickerbockers alleged to be in the HPD? According to John Thorn in *Baseball in the Garden of Eden*, at about the time the HPD is claimed to have been taken, Wheaton was a practicing attorney, and, “Cartwright was a bank teller, Curry an insurance broker, Adams a doctor, William H. Tucker a tobacconist, and [Henry T.] Anthony a daguerreotypist.” (Subsequent research has shown that in the mid-1840's, Henry Anthony was employed as a banker, not a daguerreotypist). In any case, apparently no sailors were among those listed. Would a man of their social class wear an earring? I am not sure. Opinions are welcome. 📌



*Thanks to Mark Armour, T. Scott Brandon, Brian Campf, Nick Frankovich, Matt Fulling, Dennis Goldstein, Bill Hickman, Dr. David Goss, John Husman, Jim Johnson, Graig Kreindler, John LaPoint, Jimmy Leiderman, Jay Miller, Rod Nelson, Alan O'Connor, Garry Passamonte, and Bob Richardson for their assistance with and/or contributions to this issue. If you have a comment on this issue, or a photo or a relevant article that you would like to submit for a future issue of MPS, please send it to Mark Fimoff, [bmarlowe@comcast.net](mailto:bmarlowe@comcast.net).*